



During 1911, King Peter I Karadjordjevic paid two important visits to Italy and France. He was received at the highest level by the Italian King Vittorio Emanuel and the French President Fallier, and both films from the visit have fortunately been preserved to this day. In June, the same year, Pathe sent to Belgrade Louis Pitrolf de Beery, a cameraman of Hungarian origin, to make films on Serbian topics in cooperation with the Association for the Production of Serbian Films, founded by hotelier and cinema owner Svetozar Botorić and actor and director of the Čiča National Theatre, Ilija Stanojević. During the summer, he filmed several film reports in Belgrade, following the activities of the royal family, such as "Handing over old and receiving new flags" and "Race at Banjica", and he went to the village of Majdeva near Krusevac and made the film "An Serbian Village wedding". At that time, the first two Serbian and Balkan feature films "Ulrih Celjski and Vladislav Hunjadi" and "Life and Deeds of the Immortal Vožd Karadjordje" were made under Stanojević direction. An exceptional historical biography of Karadjordje was lost for over eighty years and was found in the Austrian Film Archive in Vienna with other Botorić films in 2003.

After Botorić, in September 1911, the Savić brothers began their film production, their films have been lost today, and two years later the Cvetković brothers, of whom only a few film fragments remain. Along with Botorić, the most important producer of that time was the hotelier and owner of the Casino cinema, Đoka Bogdanović, and nearly thirty of his films have been preserved, mostly shot during the Second Balkan War on the Macedonian front, and immediately after the war. Among them, the capital work, "Return of Serbian Victors" from August 1913, stands out. In a short time of organized film production in Serbia, four production companies made three feature films and about seventy documentaries, but the outbreak of the First World War meant the complete cessation of film production. The last domestic films were Botorić's "Belgrade in Winter", Bogdanović's "Funeral of the Russian Imperial Ambassador Nikolai Hartwig", as well as the Russian film "Srem Operation" by Russian Samson Chernov, made at the very beginning of the war, and was destroyed during the retreat through Albania. Then, after the outbreak of the war with Austria-Hungary in August 1914, until the end of the year only the occupiers filmed their troops during the attack on Serbia, but few of these reports were preserved.

After the Serbian victories in the first half of 1915, many foreign cameramen come to the country, such as Gaumont's Leons Schneider, Pathe's Jean Emar and especially important cameramen of the American companies Ariel Vargas and Umberto Romagnoli, whose cadres of defense of Smederevo, Belgrade and Nis have survived to this day. That year, Serbian

cinematographers Dragiša Stojadinović, Ljubiša Valić and Radomir Kopša also made their films, but today their materials are mostly listed as missing. The cameramen of the occupation forces, Austrians, Germans and Bulgarians, shot a lot after the occupation of Serbia in 1915, and their most important film is the German-Bulgarian documentary "Cinematographic Report from the Balkans" from 1916. The terrible Golgotha of the Serbian people and army across Albania at the end of 1915 and the beginning of 1916 was not filmed, but the recovery of the army on the island of Corfu and the arrival on the Thessaloniki front was immortalized by footage of French cameramen. Following the example of them, at the end of 1916, the Photographic and Cinematography Section of the Serbian Army was organized, and the cinematographic part was led by Captain Dragiša Stojadinović. The cameramen of the section shot several stories on the very front, and their two most important films, which, in addition to film, have historical significance, are "The Fire in Thessaloniki" and "Thessaloniki Process" from 1917. Almost the entire course of the breakthrough on the Thessaloniki and Macedonian fronts was filmed by French and Serbian cameramen, but the footage of the Serbian army, which quickly reached the Austrian and Italian borders, has not been preserved. The last shots taken in Serbia in the second decade of the twentieth century were related to Belgrade. Thus, Regent Aleksandar Karađorđević was filmed in November 1918, during his arrival in Belgrade with the Victory Parade, and the following year, 1919, Russian cameramen Ivanov and Matušević made the first film portrait of Belgrade, immediately after liberation .